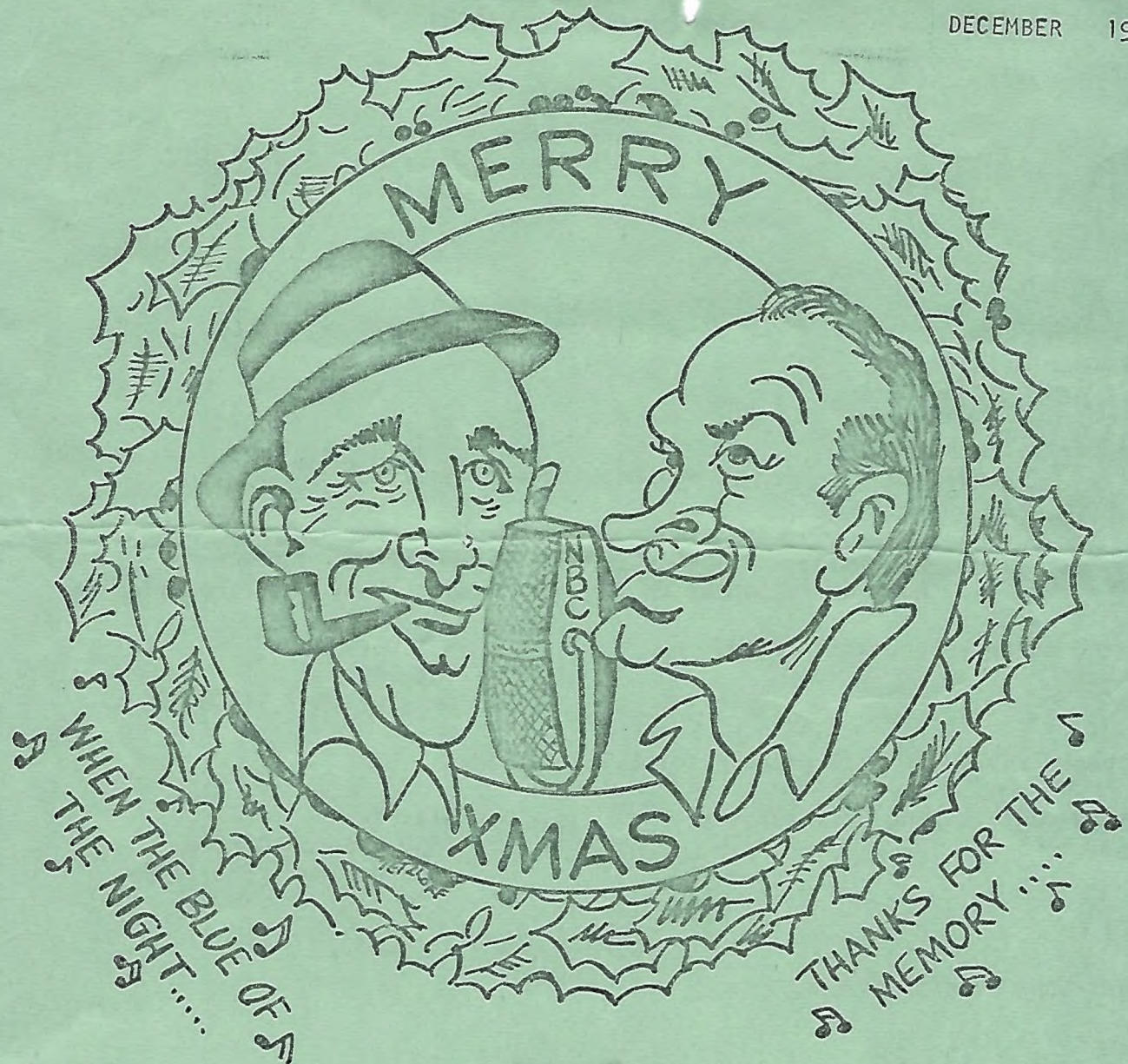


STAY TUNED

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S T A Y T U N E D

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COVER ART WORK BY BOB TETZLOFF

EDITORIAL

A year has gone by since we started "STAY TUNED" and although there have been problems as with any new enterprise we all have managed to publish an edition each and every month. A few times we have been late but all in all every thing has worked out and we are back on schedule.

We thank each and every one of you who have written to us in the past year with comments, articles, drawings and complaints.

The year has passed and quite rapidly at that. We now look forward to an even more enjoyable year in 1972. Bob Tetzdorf a great friend from Vails Gate, New York who contributed the interview with Parker W. Fennelly also did the artwork for this holiday cover of STAY TUNED. How do you say thank you with enough feeling for the kind of backing he has given us.

We hope we have served a purpose during our first year and the purposes we had in mind. These were 1. bringing up and commenting on problems with lod radio shows 2. commenting on problems with collections such as sound quality and cataloging. 3. assisting collectors in filling hard to find wants from other collectors via the Wanted Poster. and 4. most important: making new friends.

From all of us here at STAY TUNED and SOUND TAPES OF THE PAST including Joanne Pagano, Michelle Kelly, Jeff Rutty and myself as well as John and Carol who have since left us the very merriest of Christmas and the Happiest of New Year. Drive safely and enjoy yourself and we will be with you in January with Vol. 2 of "STAY TUNED".

Bob Joseph

WHAT'S A RARE SHOW

In each type of hobby there are always a one or few of a kind that commands a higher price or trading ratio than the run of the mill items of the hobby. For instance coin collectors consider a 1909SVDB penny quite rare as do comic book collectors consider Superman #1 in the same context.

The reason for this is that just so many such coins were minted and just so many such comic books were printed. There is a fairly accurate count on just how many in each category were produced. In the same manner there are numerous coin collectors and numerous comic book collectors. When the number of collectors exceeds the ammount of originally produced material a rarity is produced which commands higher value.

Not so in our world of collecting lod radio shows as most collections are on tape and a tape recording can be and is eadily reproduced. Then the original transcription discs should be the rare item but it isn't. Why? If a tape of the disc is in general circulation then the disc has certainly lost its usefulness to the collector as a trading item. Why should I trade you for a copy of a show from the disc when I already have it in my collection in acceptable sound quality. Another reason is that no one actually knows how many discs were pressed of each show or how many are in the hands of other collectors, networks, radio stations, or performers. For instance we hold a two disc set of Norman Corwins "We Hold These Truths" but have no idea of how many were pressed and who has them.

Again a disc even of an uncirculated show loses its value if performances of other episodes of that show are on the general trading block. A new Charlie McCarthy show on disc uncirculated among collectors would not demand as much attention as for instance a complete Fat Man program, except to the avid collection of Charlie McCarthy shows. The reason os that most collectors are generalist trading for acceptable sound quality of a vast field of programs. Recently program specialist have appeared who trade for and research one particular series. Unless they have uncirculated programs in time you could also obtain what they have.

Finally very few collectors and a minimum of radio stations have disc playing equipment. If you don't make your won or buy a used piece of equip-

ment the only commercially available equipment to our knowledge is available from RCA.

For all of the above reasons disc collecting is not to popular and disc prices are relitively stable in the range of \$1.00-\$3.00 depending on how much you want the show.

Now the greatest of all programs is probably Orson Wells Mercury Theatre "War of the Worlds" but yet this is not the rarest show but actually the most common show. Every beginning collector has a taped copy of this classic. While it is probably the greatest radio show of all time it is not as rare to collectors as a complete Tom Mix serial.

Disc collectors who hold uncirculated material may find themselves in a dilemia. If they don't trade the program it isn't worth much to anyone and if they do they have immediate trading competition.

Recently we heard from a collector who had an uncirculated disc of Red Ryder for trade. We naturally agreed on a trade and sent our catalog.

A COLLECTOR DOES HIS THING

Owen Pomeray from Baltimore called last month just after the November issue of "STAY TUNED" had been printed and collated with his story of rebroadcasting old time radio programs.

Like most of us Owens goal is to put old radio programs back on the air for enjoyment by everyone.

After making the rounds of all the commercial radio stations in Baltimore with no success Owen approached W- - - FM which is the educational station of Baltimore Community College.

The first clearance received was from the Federal Communications Commision to allow the broadcast of the programs in total without editing out commercials. The broadcasting of programs over a station granted on educational frequency by the F.C.C. prohibits commercial messages or profits. In this case the F.C.C. granted permission since the advertisements being aired were not paid for and they were of historical significance as are the programs.

Although Owen is broadcasting all types and varieties of programs he has not been interfered with by copyright holders and has received permission from the owners the station has been able to contact such as from Lum and Abner, and the Devil and Mr. O. series.

Owen has a weekday morning half hour program and an hour on the weekend for which he receives no reimbursement and uses his own tape; collecting it back after broadcast.

Owen's really good news is that his program is being considered to be aired over the National Educational Radio Network which consists of over 100 stations.

If your desire is to rebroadcast shows from your collection Owen Pomeray suggests you contact an educational station usually found at most colleges and universities and tell them the story of Owen Pomeray and W- - - FM in Baltimore.

Its' non profit, it's hard work, but it's the fulfillment of an ambition.

Best of luck to Owen Pomeray.

RECOMMENDED CHANGES TO RATING SYSTEMS

Our systems of rating shows is in shambles and we all know it. All of us have recommended changes but no changes have been definite enough to be universal among collectors. Some of us use the word system such as excellent, very good, good/very good, good, poor, fair, etc. while others use a numbering system from 1 to 5 but it all comes down to the individual collector and his experience.

Not that any system can be completely definite as the human element has to prevail but our new catalog due out in January, 1972 has adapted the following system.

excellent- can only be used if we have the disc since no more perfect sound

can be obtained.

very good- clear well recorded, little if any background noise

good/very good- some background or objection but throughly listenable

good- major background or noise objection

fair- more noise or background level than program level

poor- more noise or background level than program level

We don't expect everyone to adopt this system but we can recommend the grading for excellent. Even a tape obtained from a collector who has the disc should be graded only very good at best as with continued playing and dubbing unwanted sounds will creep in.

DOLBY SYSTEMS

For the past six months we have been reading about the improvements that Dolby B systems can give a tape recording set up. In that time other than reading magazines I for one have not seen any Dolby B incorporated systems. At last both Lafayette and Allied model cassette tape recorders as well as Wollensak cassette models will have Dolby B available in 1972. Very few reel models have Dolby B systems available with them and in looking over the list of recorder manufactures who have subscribed to Dolby its interesting to note the absence of such names as Sony, Akai, Panasonic and Ampex.

For our own use we have ordered a Wollensak cassette deck with Dolby that we hope to put in use at the beginning of the year.

A NEW SLANT ON THE COPY RIGHT LAW A PERSONAL POINT OF VIEW

To my way of thinking I am becoming a very well read person on the U.S. copyright law as it pertains to radio programming. My interpetations may not be correct and I solict communications on the subject for "STAY TUNED"

The copyright laws protect an unpublished work for a period of 28 years. renewable for an additional 28 year period upon submission of a copy of the work proper registration and fee payment. Now the work can be published copied, excerpted, etc. only with the permission of the copyright holder.

If the copyright holder had published his work before applying for the copyright then upon publication he has lost his before publication. Common Law Copyright and the work is in the public domain.

The catch, if there is a catch is what is considered publication to the public. It can be argued that material contained in a magazine such as "STAY TUNED" although published is still protected by common law copyright since it has not been released to the public at large but only to a minority of the population. This argument proceeds on the point that only a minor segment of the population is exposed to "STAY TUNED" and the availability of "STAY TUNED" is limited (is only available by subscription and not sold at newstands. etc.)

Thus, in a courts point of view material within "STAY TUNED" would be deemed as being completely covered by Common Law Copyright since it is still unpublished. The point I disagree with since I know we all do something every month.

Courts have also ruled in the past that broadcasting of a radio show over the airwaves where millions of people listened or recorded it is also unpublished works in that a recork or tape recording is not publication, and the material is still protected under common law copyright as an unpublished work. Ridiculous in my opinion and quite possibly the same decision would not be reached in this day and age even though precedense has been set.

Although Radios Golden Age started in the late 30's most of the programs were not copyrighted until the late 40's and early 50's. Copyrights were allowed even years after a program had been on the air since legal precedence had determined that broadcasting was not publication.

If there is a legal question to be answered that question had to be whether broadcasting is a publication of material in 1971. If not then why all the bother over CBS's special on Washington politics since nobody has seen or heard it. On the other hand if a court case decided that broadcasting was publication then all programs prior to actual official registration in the copyright office of a series would be in the public domain. For instance if Fibber McGee and Molly were on the air in 1939 and not copyrighted until 1943 then all programs broadcast between 1939 and 1943 would be in the public domain while all programs after 1943 would be protected by copyright law.

Confusing, you bet. More like double protection. Even more incredible is the fact that common law unpublished copyright protection seems to exist even if the originator and in some cases it's the writer, or the producer, or the director, etc. doesn't even have any copies or access to his own unpublished work.

Now while the originator seems to have double protection the actors and actresses have none which is even more ridiculous. In radio the term rerun wasn't known. Cancellation and syndication were words not yet invented. Therefore residuals were never put into contracts and the actors have no status in the rebroadcasts of today. Residuals did not enter contracts until television came into its own in 1952. Programs rebroadcast after that date owe actors residuals to the specific actors and actresses who performed.

STAY TUNED NEW YEARS RESOLUTIONS

Now is the time of year we all start thinking about New Years Resolutions and next month at this time is when we start breaching them.

One of the comments on the negative side that we have received about "STAY TUNED" is that it is too "folksy". We have purposefully arranged our format and articles along that line.

Our reasoning is that the more "folksy" the newsletter the more one would not feel his writings would be out of place within the newsletter and thus he would be encouraged to write. Another reason is that it gives us and hopefully you a closer association with each other.

It would not be too difficult to put "STAY TUNED" on a strictly technical, informative basis. In fact the newsletter would naturally be quite smaller without all the extra ramblings. We don't mind but we feel that the gap is filled by Jay Hickerson's "Hello Again". We have the space, the duplicating facilities, and the paper and will aim "STAY TUNED" in the direction you want.

Comments?

WAR OF THE WORLDS 71 STYLE

Though we were not fortunate enough to hear or record the program WKBW in Buffalo, N.Y. did on updated version of "War of the Worlds" that began shortly before 11 PM on Sunday, October 31st.

Using station announcers supposedly reporting from mobile units the scene of the action switched from Groves Mill, New Jersey to surrounding Buffalo communities.

Buffalo police logged in over 100 calls with most people just wanting to know what was going on.

A spokesman for WKBW stated that all day practically every ten minutes the station had advertised the Halloween spoof.

Some collectors in the Buffalo area look for War of the Worlds-1971 on collectors trading lists.

DEMAGNETIZING HEADS

Head demagnetization is a necessity and if you do not have a head demagnetizer

there is a quick and dirty way of almost accomplishing the same thing.

Place your recorder in the record position and simply pull the plug out of the wall and repeat this operation a few times.

It's not as good a method as using a head demagnetizer but it's a better method than doing nothing at all.

ABOUT ME

About a year ago and 400 subscriptions ago John did a paragraph introducing the members of "STAY TUNED" and since things have changed maybe it's time to reintroduce myself.

The name is Robert John Joseph, native of Brooklyn, New York, married with one child (Leah Jean, age 4). My only connection with radio was as a disc jockey with AFN Bremerhoven while serving in the Air Force.

Age: 35 (soon I'll catch up to Benny), Height: 5'11", and Weight: 185. Employed at Xerox Corporation as a Personnel Relations Specialist although my degree is in Electrical Engineering. Started with Xerox in 1960 when it was Haloid Xerox and discovered I was a poor engineer although I hold three patents with the company (in use) and all are in the chemical field. That makes me the typical Jack and no master.

Started collecting radio shows in April 1970 and formed SOUND TAPES OF THE PAST in November 1970 with "STAY TUNED" first published in January 1971. Have over 2000 shows cataloged and 600 still to be classified with over 400 16 inch transcription discs.

We have moved our equipment from the smallest bedroom in my home to the second largest and just recently to a newly completed room in the basement. Our equipment consists of 1 16" transcription turntable, 4 Sony reel to reel recorders, 1 Panasonic, 2 Wollensak, 1 Craig, and 1 Ampex reel to reel recorders, 2 Ampex Cassette recorders and 1 Wollensak Cassette recorder, and one Sony Cartridge recorder.

Before starting a collection of old radio shows my main interest was Sports Car Rallying and do have a National win under my belt as well as a record for lowest score ever obtained in a rally sponsored by the Sports Car Club of America.

As the weather starts to turn cool and we know the snows will fall soon keeping us hibernated through March we will begin our trading season. To those of you who have our catalog and wish to trade send us your want list and we will send ours in return. If you don't have our catalog drop us a line and we will get it out to you to start a trade.

The other member of our group is Joanne, my sister who is 13 years my junior. Also a native Brooklynite where our parents still live and her husband Dennis reside in Ontario, N.Y. just about 7 miles due east of Webster. They are also both employed at Xerox. Dennis is a technician in the Photoreceptor Technology Area while Joanne is a secretary in the Industrial Health and Hygiene Group.

Joanne handles all correspondences, bookkeeping, catalogs, orders in and out and just about everything. I'd be lost without her.

That's about enough about us.

BRESEE SHARES

Frank Bresee, who reportedly possesses the largest private collection of radio transcriptions, scripts, photographs and motion pictures of early day radio shows, is using this material to create his own current-day radio program. Mr. Bresee broadcasts a nightly five-minute segment on THE ROGER CARROLL SHOW on KMPC-(AM) Los Angeles. His program segment is called GOLDEN DAYS OF RADIO and on it Mr. Bresee plays and excerpt from a popular radio show of the 1940's and 1950's and then reminisces about the early days of the medium.

YESTERYEAR'S YARNS, TOMORROW'S LEGENDS

In keeping with today's nostalgia kick, herewith some memories of how broadcasting got into the shape it's in

EDITOR'S NOTE: A year or so ago, in anticipation of this magazine's 40th anniversary, which occurred last Friday, Oct. 15, BROADCASTING began collecting interviews with broadcast pioneers.

There was no attempt to compile a history, with dates, places and events arrayed in orderly detail as they were in the special report published Nov. 2, 1970, in commemoration of radio's 50th year. Instead, the aim was to present a retrospective. The stories that follow are of a kind that, told contemporaneously, would have been described by the late Edwin C. Hill as the human side of the news.

These are personal recollections that we have no doubt will evoke others among those readers who are old enough to remember that there was a broadcast system of consequence before the 23-inch tube became a fixture of the American living room. As radio inspired listeners to form pictures of their own, this report may move readers to fill in the blanks in the assembled reminiscences.

In browsing through this collection the reader will encounter a genius or two, any number of fallible men and perhaps one infallible woman, a scattering of mountebanks and cutthroats and failures. It is merely a random sample of the people who gave life, and sometimes lives, to the formation of the American broadcasting system. -- Sol Taishoff.

WHEN COMPETITION WAS DOG EAT DOG

The Columbia Broadcasting System had been organized, reorganized and reorganized again. It was now 1929 and Columbia, under its new owner, William S. Paley, was struggling to stay afloat, looking for station affiliates, the necessary lifeline for any network.

Stanley E. Hubbard, a tough, gruff, barnstorming aviator who had landed and was running KSTP(AM) in Minneapolis-St. Paul, received word that there was a network affiliation to be had. Wcco, Mr. Hubbard's bitter rival, already had the NBC RED and BLUE networks locked in. Kstp needed a network affiliation to stay competitive.

Mr. Hubbard went to New York to see Major J. Andrew White, who after a colorful career as sports announcer, business promoter and generally freewheeling soul now was in charge of station relations for Columbia. Major White was called away to a meeting and Mr. Hubbard was left to be entertained by Ted Husing, the network's star announcer.

Lunch was at a midtown hotel where Mr. Husing spent considerable time greeting and being greeted by fans and friends. When Mr. Hubbard finally got him to talk business, he found that the announcer knew nothing about network operations, about programming, affiliation contracts or advertising policies. Mr. Husing did know that the network was having troubles, and, as a matter of fact, he wasn't doing too well himself. Could Mr. Hubbard lend him \$25?

For one of the few times in his life, Stanley Hubbard was nonplussed. He handed over the money.

Meanwhile the host made no move to pick up the check. The waiter kept brushing imaginary crumbs off the tablecloth. Finally, the guest from the Middle West paid for the meal.

This was Stanley Hubbard's introduction to the Columbia network. His appraisal

now: "I didn't think it was too stable a deal."

If stability was what Mr. Hubbard was seeking at the time, he found it not long afterward when Niles Trammell, then NBC vice president in charge of the central division, tried to move the Blue network service from WCCO. As Mr. Trammell has recently remembered it, he told Henry Bellows, then managing WCCO, that NBC needed more clearances for its two networks than one affiliate could provide. "You can't take all of our programs from one network, much less two," Mr. Trammell says he told Mr. Bellows.

The reaction was to have been expected from half of a two-man feud that was reaching epic proportions in the Twin Cities. "Bellows was just as stubborn as hell" Mr. Trammell said. He dumped both NBC networks and shifted to CBS. "He never left Columbia," said Mr. Trammell. "Later he went to work for Columbia; represented them down in Washington."

Few Holds were barred in the competition between WCCO and KSTP. Mr. Hubbard in the early days believed himself the underdog. Pitted against a station owned by the Washburn Crosby flour empire, which was later incorporated into General Mills. "In 1927 the Radio Act was passed," Mr. Hubbard recently recalled. "In order to get a good wave length Washburn Crosby thought it would be smart for Bellows to go on the Radio Commission. They had Hoover appoint him."

"The first thing Bellows did, after he got on the commission, he came back to Minneapolis, and in his own office at WCCO, he wrote me a letter reducing my power to 500 watts from 1,000 watts. I didn't think that was quite ethical. He wrote that letter with a WCCO-paid stenographer in a WCCO office with a WCCO typewriter. Whether WCCO paid for the stamp I don't know."

When Mr. Hubbard warms to the subject of his rivalry with WCCO--then or now--there is no stopping him. All his life he has been a nonstop talker, whose thoughts race ahead of his articulation. In the late thirties, another veteran broadcaster, the late L. B. Wilson of WCKY(AM) Cincinnati, was introduced to Mr. Hubbard at a broadcasters' convention. Mr. Wilson himself departed from the managerial norm. With elevator shoes he attained the height of 4 feet 11 inches, but as a showman he towered above many contemporaries. His station, which had an exceptional nighttime signal reaching all through the mountains of the Southeast, made a fortune in mail-order business. Between the keening of hill-billy singers and untuned mandolins, it would offer at bargain prices the artifacts its audience held dear. An item dependable for steady volume was a family Bible accompanied by a bonus of a hand-illuminated photograph of Jesus.

After Mr. Wilson had listened in awe to a Hubbard recitation, he turned to his host and said: "That's the only man I ever heard talk Shorthand."

ALL IN THE MIND

In years of Sunday-night exposure to the radio audience, Charlie McCarthy, as manipulated by Edgar Bergen, became the most successful dummy in theatrical history. To millions of listeners Charlie had a life of his own.

Once, when the act was summoned to perform at the White House, Eleanor Roosevelt, a gracious hostess, extended her hand and said: "So you're Charlie McCarthy."

They never made it in television. Mr. Bergen's lips moved.

THE WONDROUS WORLD OF MAKE-BELIEVE

From the earliest days of radio there were disk jockeys, but the craft was lifted to its apogee by Martin Block, a refugee from the New York City streets where for a time he was in business with a suitcase full of razor blades and other notions. He found his destiny at WNEW(AM) New York, and independent station striving for attention in the very fountainhead of big-time network radio. WNEW was then managed by one of the shrewdest women in radio, Bernice Judis.

The two were made for each other, as became evident in a recent recollection by Miss Judis of the great event. "Martin Block came in to see me one day for an audition. He was just a radio bum," she said with an indulgent sigh.

"He said: You're having trouble with your music, I have some ideas'."

The ideas included a program format called THE MAKE-BELIEVE BALLROOM with Martin Block as the master of ceremonies that only a pitchman could describe with a straight face. He wanted Miss Judis to believe he was presiding in a huge hall

containing a revolving stage on which were arrayed the most popular musical groups in the country. At Martin Block's command Tommy Dorsey would come and go, Benny Goodman would induce his pack to full cry and then yield to Artie Shaw who, obedient to the master of the ballroom if to no other force on earth, would stride up "Begin the Beguine" and then fade away to a commercial.

The sheer gall of Mr. Block's presentation delivered in a voice that dripped with pure honey commended him to the manager of WNEW. He was signed to a contract at 25 dollars a week. At the time neither mentioned and Martin Block forever swore he never knew that "The Make-Believe Ballroom" was the earlier invention of a Los Angeles disk jockey, Al Jarvis.

The years of Martin Block were happy years at WNEW, which became the most profitable independent in the nation.

"Block was so brilliant," Miss Judis recalls. "He didn't get up and sell. I remember something called Madison Personal Loan. He wouldn't tell listeners to go and get a loan. He'd say: 'When you're home and the doorbell rings, don't peek through it to see who it is. Don't be afraid. If you think it's a creditor, go to Madison Personal Loan. Then you can go to the door, fling it open and say: 'Hello whomever you are.'"

Grammar would only have encumbered a man with so deep a feeling for the human condition. "In six months," Miss Judis recalls, getting to the essentials of the history, "Martin Block was making 300 dollars a week. Toward the end he was making 2000,000 dollars a year. One year he made 300,000."

What was the real magic of Martin Block?

"He had sex in his voice," says Miss Judis. "And he lied."

REMINISCENCE

Jack Webb, who was to become a national figure as the producer and star of Dragnet, first on radio and later on television, broke into broadcasting as just another hired hand. As he tells it:

Everything started for me in San Francisco about the time that the United Nations conference was being held, in 1945. I had met a producer in Los Angeles who was a fair drinking buddy and he said they needed radio announcers in San Francisco.

I had never announced anything in my life. So I went to San Francisco and checked into Taylor and O'Farrell Streets, which in those days was KOG--the American Broadcasting Co. I got off at the third floor, and a rather tall, dark woman grabbed me by the arm and asked: "Are you an announcer?"

I said, "Well, yes, ma'am."

That's as far as I could get. She said, "Come with me."

She put a piece of paper in my hands. We went downstairs into a studio the likes of which I'll bet a lot of us in the business have forgotten. It was all done in overstuffed furniture and table lamps and, hell, you had a terrible time finding the microphone.

This woman gave me a script and pointed to a control and said: "Just push the button, young man, and read what's on the paper."

And I said, "Now, we bring you Helda Hopper's Hollywood."

She seemed satisfied and said, "I'm going to put in a good word for you."

I'm glad she did, because then I went upstairs and sat in the program director's office for two more days before I was hired.

Those were the days. There was still a little bit of the war left. I used to get up at 4:30 every morning. We had what was known as an announcer's delight. There were a bunch of control buttons that you pushed, and all sorts of lights came on. Today no self-respecting announcer in the world would push those buttons. But we did in those days. And the engineers would sit there and if you didn't push the buttons, they wouldn't either.

And if you didn't push a button that said NEMO I guess that's some Greek word that means out of nowhere--which was the network control, the network just didn't come on, that's all.

I had to be there around 4:48 each morning, so I'd get up at 4:30. I lived just one block from KOG.

It was downhill and I could stagger that far. I used to go in and punch a NEMO button and I used to say, "And now here's Taylor Grant from New York."

At 7 the chief announcer came in. It was usually about three minutes to 7, as he went on the air at 7. He was a big, overgrown, bushy-haired fellow, with a heavy moustache. We didn't have a lounge. Instead we had a little office with a couple of beat-up old desks butted together.

And this was this announcer's routine for the four years that I served in San Francisco: He would sit down, open the bottom desk drawer, pull out a bottle of rye, put it on the desk, take out those little pleated Dixie cups (the collapsible jobs, you know), put one on his desk, fill it up with rye--now, mind you, he hadn't said a word, hadn't even said good morning--pick this cup up, slug the rye down, reach into the top drawer of his desk, get out a can of Copenhagen snuff, tap it a little bit, open it up, get a big draw, let out a big sigh, look at me and say: "Boy, life at best is a task."

After one more shot of rye he'd walk into the announcer booth and play an old Raymond Scott thing--a 10th century gardener, or whatever--full of all kinds of little rinky-dink music. Then he'd fade that down and he'd say: "Good morning, friends, time for music for the family."

And if you don't think that was rough, I had to do the 7:15 newscast and inhale that microphone when he got through.

PERFORMING ON CUE

Fred Allen, probably the brightest wit in the heyday of network radio, was a failure in television and retired. Paul Henning, writer-producer, has recalled a visit to New York after Mr. Allen had left the air.

Mr. Henning, his wife and another couple not in show business were staying at the Algonquin hotel. "Fred called and invited us to have dinner with him," Mr. Henning related. "I accepted and asked him to come up and have a drink with us first. I hung up and said: 'Fred Allen is coming by, and we're all going out to dinner.'"

"This couple couldn't wait to see Fred Allen. They knew he was going to say something funny. I said: 'Now wait a minute. This is a man who is coming by for a social evening, and please don't expect him to be a comedian.'"

"I couldn't convince them. Well, when Fred walked in, he looked over at the television set. A big basket of fruit that the manager of the Algonquin had sent up was sitting on top of it. The first thing Fred Allen said was: 'That's the best thing I've seen on television yet.'"

RADIO ON RADIO

Dear Bob:

Enclosed is information on our "new" old time radio series "SOUNDS LIKE YESTERDAY". I am a staff announcer at this station and also the producer and "historian" of the series. This is a campus (College) radio station which also has recently joined the newly formed "PUBLIC RADIO BROADCASTING" network (PRB), which is educational radio (no commercial time sold). Because we are educational, we received a letter from the FCC giving us full clearance to do the shows intact as they were originally done years ago. They waived the rule against broadcasting the shows in our favor because ("since you are on educational station and are presenting these shows as an art form and as a historical medium, and since you are receiving no financial tribute for these programs and the fact that they are being donated by the "RADIO HISTORICAL SOCIETY OF AMERICA" WE THEREFORE GRANT YOU PERMISSION TO PRODUCE THE SERIES OF PROGRAMS FROM 1937--1951 UNTIL THE STATION TERMINATES SERIES, THEN SAID RULING WILL REVERT TO ORIGINAL FORM.") The FCC letter is available, if you wish a copy write to: BRIAN McDONALD c/o WBJC FM 2901 Liberty Hgts. Ave. Balt. Md. or call (area code 301-462-2805) for additional information. I do believe that the legal "loop hole" lies in the fact that the educational and campus radio stations around the country will be the ones that will broadcast these shows, intact in their original form as they were done years ago, on a full time basis. Our series has had such a huge audience response that it has been extended from a 4-day 13 week summer series to an additional night-time show and Sunday afternoon. When I asked how long they wanted me to produce it for, they said "As long as you want or until you use up all 2,000 of your shows." I hope this information will help anyone reading "STAY-TUNED" who has been unsuccessful in getting the shows on the air.

Best regards, Owens L Pomeroy

"OLD TIME RADIO"
Has Returned To Baltimore



TUNE IN: WBJC-FM 91.5

Every Mon., Wed., Fri.—11:00-11:30 A.M.

Every Thur.—11:00-12:00 Noon

*Beginning September 1st in addition to daytime
shows, tune in every Wednesday evening, 10:00-
11:00 P.M. for more "old time radio."*

These programs made available through the courtesy of
the Radio Historical Society of America, and its Maryland
Representative, Owens L. Pomeroy.

(11)

FEDERAL COMMUNICATIONS COMMISSION

WASHINGTON, D. C. 20554

May 12, 1971

FCC 71-520

62941

ADDRESS ALL COMMUNICATIONS
TO THE SECRETARY
IN REPLY REFER TO:

8300-H

Community College of Baltimore
Radio Station WBJC-FM
2901 Liberty Heights Avenue
Baltimore, Maryland 21215

Gentlemen:

The Commission has considered your April 20, 1971, request for waiver of the prohibition contained in Section 73.503(d) of its Rules against the broadcast by noncommercial educational FM stations of "announcements promoting the sale of a product or service. . . in connection with any program."

It is understood that you have obtained from the Radio Historical Society of America recordings of programs broadcast on commercial radio stations between 1937 and 1959, that you have not received consideration in any form for the broadcast of these recordings and that you intend to present them on Radio Station WBJC-FM because of their cultural and historical value. Your letter of April 20, 1971, expressed your willingness to delete from these recordings prior to their broadcast the commercial messages originally contained therein, but requested permission to retain intact the introduction and closings of particular programs, such as "Lux Presents Hollywood," which contain commercial announcements. In a telephone call with a Commission staff member you added a request that the Commission permit broadcast of the programs intact, without deletion of commercial messages, inasmuch as the commercial announcements, like the program matter itself, are of historical significance. You also pointed out that many of the commercial messages referred to products no longer marketed.

The Commission believes the presentation of the above-described programs in their original form would be consistent with the public interest and would not, under the circumstances, detract from the noncommercial character of your station. Accordingly, your request for waiver of the prohibition of Section 73.503(d) of the Commission's Rules against the broadcast by WBJC-FM of announcements promoting the sale of products or services is granted with respect to the recordings in question, which

Community College of Baltimore

2.

were broadcast previously on commercial radio stations between 1937 and 1959 and which were furnished to you by the Radio Historical Society of America. This waiver will terminate upon completion of the broadcast of the series of programs described above unless facts come to the attention of the Commission which in its opinion require an earlier termination.

Commissioners Bartley, Robert E. Lee and H. Rex Lee absent.

BY DIRECTION OF THE COMMISSION



Ben F. Waple
Secretary

COPY
7/18/71



NOTE: This list correct as of October 18, 1971, and is constantly being revised when new information is received.

Although noise-reduction devices have been around almost as long as high-fidelity components (the H. H. Scott three-tube dynamic noise suppressor was available in the early Fifties), they faded from the home audio scene as the improved noise levels of program material made them less and less necessary. However, a number of factors--particularly the need in recording studios to keep noise down through the several tape transfers involved in most recording--have recently brought about a resurgence of interest in the elimination of noise. Things began happening when Ray Dolby developed a sophisticated noise-reducing system for studio recording that was demonstrably better than anything else available. Henry Kloss, then the "K" in KLH and now the president of Advent, convinced Dolby that his approach should be modified as soon as practicable for use with home recording equipment, thus enabling recordists to use slower tape speeds even for their most critical recordings.

It was not until the cassette explosion, however, that the modified Dolby "B" noise-elimination circuit really came into its own. Suddenly, because of the inherent hiss problem of the slow-speed, narrow-track cassette, noise reduction was big business and everyone wanted to get into the act. The Dolby products discussed and tested below are the forerunners of the Dolby deluge. The separate Dolby units will probably disappear from the marketplace in four or five years as their facilities are built into stereo receivers and a host of other equipment.

But what about the other noise-reduction devices? For reasons that Larry Klein goes into on Page 67 of this report, they also have their place, and we have therefore tested several samples of non-Dolby noise reducers.

THE REOPENED DOORS OF JOT 'EM DOWN STORE

Some 40 years after they first began broadcasting weekly on KTHS (AM) Hot Springs, Ark., Chester Lauck and Norris Goff are back in business. Their comic interpretation of Lum and Abner, the two hill-country proprietors of the Jot 'em Down Store, which was open for business on network radio for 28 years, is currently being syndicated on some 70 radio stations.

Lum 'n Abner Distributions, Little Rock, Ark., is offering tapes of the original Lum 'n Abner broadcasts to stations on a 13-week contract basis. Clients receive 12 tapes per month, each with two 15-minute programs. Rates range from \$3 per program for markets under 10,000 to \$15 for markets of one million and over.

Now residing in Hot Springs, Mr. Lauck admits that he had some misgivings about the prospect of putting Lum 'n Abner into syndication. "We just didn't know how the new generation would accept our brand of humor," he said, "but the response has been most gratifying."

IT'S MAKE-BELIEVE BALLROOM TIME AGAIN! RCA's 'THE BIG BAND ERA'

Nostalgia seems to have us by the lump in the throat, for the past is pulling at our sleeve these days on every street corner. Now it's the Big Bands. Whoever thought those tuxedoed and dinner-jacketed slickers would come back into fashion? Having long let the dust gather on ancient Victor "black-label" discs of Bunny Berigan, Benny Goodman, Glenn Miller, and Duke Ellington--and the dubious memories that went with them--I, for one, could no more bring myself to play them again than to drag out all my old Kodachromes of ancient trips to Chicago. Oh, there was going to come that rainy Saturday when I would tape all those breakable 78's to preserve them for my old age, but how many of us ever get around to such things? In countless collections, as in mine, those musical mammoths of yesteryear lie silent in the graves of their envelopes. But RCA has now done our archeology for us, and it's Make-Believe Ballroom Time again. So roll back the rug! The saxes are crooning, the drums are thumping, and the beat that all America once box-stepped and bopped to is swinging out again.

The first thing that catches the ear of the tourist on this expedition into the day before yesterday is the caliber of the men who played in that big-band era, which solemn jazz historians say started in the 1920's and faded out sometime in the mid-Fifties: Harry James and Ziggy Elman on trumpet and Gene Krupa on drums with Benny Goodman; Bunny Berigan

playing the trumpet for Tommy Dorsey, then for Goodman, then founding his own suave group; Sonny Geer the drummer for Lionel Hampton, then going to work for Duke Ellington; Johnny Hodges on sax for Ellington; Al Caiola strumming guitar for Larry Clinton.....headliners all. And the songs! (or rather the arrangements, for there is very little singing here): Benny Goodman's tour de force with Sing, Sing, Sing, Lionel Hampton and the Twelfth Street Rag, Earl "Fatha" Hines in his famous Boogie Woogie on the St. Louis Blues, Artie Shaw's Frenesi, which some of us swore would drive us crazy if the neighbors didn't stop playing it on their booming Capehart; Duke Ellington running his "a" train up to Harlem from every juke-box in the land; the smooooth prom music of Glenn Miller's blue, blue In the Mood and that opalescent String of Pearls, Bunny Berigan turning adolescents into world-weary sophisticates every time the phonograph played I Can't Get Started, with that extraordinary trumpet solo. And Count Basie-oh man! And Charlie Barnet-wow! Did you know that the once-adored swing hit And the Angels Sing started out in life as Fralich in Swing-inspired by a Yiddish wedding dance? I thought not!

Recently it's become the vogue for today's dinosaur-sized groups such as Enoch Light's Light Brigade to cut new discs imitating the big-band sounds, but the real thing reveals itself in this set as utterly inimitable. Commercial it all was, to the hilt-big box-office, big business-but also genuine in its ways. To be sure, another jazz-a tougher, earthier, freer, more muscular music-existed underground beneath the glitter and the glamour, but never mind. The big bands offered a pulse and verve, even a spaciousness and splendor, evident from the very first notes of South recorded by Bennie Moten's Kansas City Orchestra in 1928 and continuing, without a lemon in the lot, until Larry Clinton and His Orchestra sign off here with Study in Brown, taped June 1, 1956.

In his remastering, producer Don Miller has preserved the period sound, eliminating only the surface noise that once seemed part of the music on all records. So why fight it? Bring Gene Krupa and Harry James, Jess Stacy and Tony Pastor, Johnny Hodges and Buddy Rich out of their silent shellac coffins and back to the stage of your own private Paramount. Revel in your reveries. And if you've never heard these big moments from the past before well then, it's history, right?

THIS IS THE BIG BAND ERA. Original big-band recordings: South (Bennie Moten's Kansas City Orchestra); Sing, Sing, Sing (Benny Goodman and his Orchestra); I Can't Get Started (Bunny Berigan and his Orchestra); Don't Be That Way (Benny Goodman and his Orchestra); Begin the Beguine (Artie Shaw and his Orchestra); And the Angels Sing (Ziggy Elman and his Orchestra); Twelfth Street Rag (Lionel Hampton and his Orchestra); Cherokee (Charlie Barnet and his Orchestra); In the Mood (Glenn Miller and his Orchestra); Boogie Woogie on St. Louis Blues (Earl "Fatha" Hines and his Orchestra); After Hours (Erskine Hawkins and his Orchestra); Take the "A" Train (Duke Ellington and his Orchestra); A String of Pearls (Glenn Miller and his Orchestra); Opus One (Tommy Dorsey and his Orchestra); Tippin' In (Erskine Hawkins and his Orchestra); Mister Roberts' Roost (Count Basie and his Orchestra); Study in Brown (Larry Clinton and his Orchestra). RCA VPM 6043 two discs \$11.96



Bare Facts!

LETTERS, YES WE GET LETTERS

Dear Bob Joseph,

Please send me your list of old radio programs, that are out of copyrights. Also any luck on finding a part one or part two of the fat man programs? If so please advise on same. I have the two fat man parts you have.

Plus can I write to Washington Print office for a

complete list that I can buy.

Bob, I have been writing some articles for a few english magazines on collecting old radio programs. How and where to buy and trade old shows, etc. Also I am receiving some great English radio shows in my mail, The know radio is still a going thing over in the U K. Still on the airways are, drama-horror-comedy, etc.

.....Also Mr. Owens Pomeroy is still doing a great job, with his WBJC FM "Sounds Like Yesterday. Old Radio Rides the Air Ways Again. BILL ROBERTSON, 422-430 E. 32, BALT. 21

(Bill, Write to Copyright office in Wash. D.C. with specific shows. At this time we know that Our Miss Brooks, Sam Spade, and I Love A Mystery are not in copyright)

Dear Bob,

Just a note to tell you I am moving. Still plan to do some trading and wish to continue with your magazine. My new address is 2465 Cheltenham Rd., Toledo, Ohio 43606. I have access to many pulps and would like to sell and trade them. BILL DUCK

Dear Bob,

Loved your story on "The old Buffalo" in the September issue of "Stay Tuned". Best to you and the gang with your new "Baby"

Cordially,
Buffalo BOB

Dear Bob,

I have been collecting tapes of old radio shows for just a short period of time and my stock is rather slim.

Perhaps you can mention in your magazine that I have a tape of the tracking of Santa Claus by the North American Air Defense Command. This is in five reports totalling five minutes, and the quality is excellent.

If any of your readers would like to help a new collector, I will send them a copy of this in exchange for just a out anything. I would prefer to receive Gangbusters, Great Gildersleeve, Paul Temple, Lum 'n' Abner, or Lone Ranger. (except origin).

BILL WEANT, BOX 561, SALISBURY, N.C. 28144

BY 3 R © CARR SPEARS, DIV. BUREAU OF BUSINESS PRACTICE, INC., WATERFORD, CONN.

SOME NOTES ON ENGLISH RADIO

Roger Waddington.

To all intents and purposes, English Radio is the BBC, British Broadcasting Corporation in full, and sometimes known as 'Auntie' due to the paternalist attitude it's developed over the years. Radio Luxembourg beams a pop programme in each and every night, interspersed with commercials, and plans are being made for a commercial radio network to be set up actually here in 1975, but the BBC still rules the airwaves, so what use does it make of its monopoly?

It has four frequencies on the medium wave, and is busily engaged in spreading a network of local city stations on VHF; though there aren't that many people who have the necessary sets to receive them, so at the moment these aren't reaching as wide an audience as they should; but for those who they can reach, the local coverage is excellent, with less and less programmes taken from the main network and more time given over to local affairs, though are obliged to take a certain amount of 'main' time. And of the four frequencies;

Radio One is the nearest thing we've got to musical wallpaper, with the BBC breed of discjockeys riding the airwaves after the style of the American tradition, though maybe a little more sedate. Some of these are refugees from the pirate radio stations, a mid-sixties phenomenon, and welcomed into the BBC with open arms, in spite of their illegality; in fact, Radio One was launched to try and capture the audience that had been revealed to be listening to the pirate stations and the non-stop pop that they provided.

RADIO TWO is associated with what's come to be known as easy listening, music that demands nothing more than a receptive ear, and also the spread of comedy programmes that the BBC brings out every year in a new display, though quite a few of these last much longer than the one series they're originally planned before. But this is the wavelength designed to lull the listener, rather than stir him into a frenzy of activity.

RADIO THREE is the heavy network, with the classical and abstruse music programmes it carries through the day giving way to the more serious topics of the evening such as Radicalism and The Social Sciences, and The Symbolic Cities of Russian Culture; in fact, its early evening time slot is called Study on 3, and devoted to-out-and-out educational programmes, including on VHF the Open University programmes for radio; and this channel carries the various stereo broadcasts, though plans are in hand to eventually bring this service to every channel.

RADIO FOUR can be characterised as news, discussions and drama; though its early evening slot carries lighter

programming, with often repeats of the comedy shows put out on Radio 2 or a serial to lead the listener into a false sense of security, and then the news and discussion with both the experts and a fair degree of public participation, and it can often give deeper coverage than the national newspapers though lacking the tangibility of that medium. This coverage is extended to the schools, through the educational programmes that the BBC put out for them during the day; and in fact, Radio 4 can be best described as the public service channel.

There's a modicum of snobbery involved in listening to Radio 3, as some people prefer BBC TV to the Commercial network; but taken all in all, each generally finds the audience for which it's aimed; the only question is, is the service as good as it might be? And that's a question that can only be answered when the monopoly is ended, and the BBC finds itself in open competition.

[illegible]

...nothing more than a receptive

the listener, rather than sell him into a frenzy of activity. Of most interest, however, is the way in which the speaker is able to make his point. He does this by using a series of metaphors which are designed to help the listener to understand the speaker's point. The speaker begins by saying that the world is a "great big stage" and that we are all "actors" on this stage. He then goes on to say that the "script" for our lives is written by God, and that we are all "players" in this drama. This metaphor is used to help the listener to understand the speaker's point that we are all part of a larger plan, and that we should not be afraid of the future. The speaker then goes on to say that the "script" for our lives is written by God, and that we are all "players" in this drama. This metaphor is used to help the listener to understand the speaker's point that we are all part of a larger plan, and that we should not be afraid of the future.

RADIO THREE is the heavy network, with the classical and abstract music programmes it carries through the day giving way to the more varied topics of the evening such as Naturalism and The Social Sciences, and The Lyricistic Office of the City; in fact, its early evening time slot is called "Early Culture".

The second channel carries the variety programme from 7.30 to 8.30 p.m., and the third channel carries the service to every house.

100-443887-1000

Radio1 247m

Time checks, traffic reports, news, weather: page 42

5.30 am
as Radio 2

7.0 Tony Blackburn

9.0 Jimmy Young

11.0 Dave Lee Travis

1.0 pm Johnnie Walker

3.2 Terry Wogan

5.0 What's New:
Gary Taylor

6.0-10.0 as Radio 2

10.0 Sounds of the 70s

Radio 2's VHF channels join Radio 1 for two hours of progressive pop with TOM PAXTON
In Concert
Introduced by John Peel
Producer JEFF GRIFFIN

11.2 An Ear to the Ground: Alan Black

Producer JEFF GRIFFIN

12 midnight-2.1 am as Radio 2

Radio2 1,500m; VHF: p 17

Time checks, traffic reports, news, weather, shipping: p 42

5.30 am
News; Weather

5.32*
Breakfast Special:
John Dunn

5.27 Racing Bulletin

8.55
Pause for Thought
Towards Christmas
with music introduced by COLIN SEMPER †

9.2*
Pete Murray's Open House

10.15 Showpiece No 13 (see p 52)

11.2
Morning Story

Another 20 Years
Written by F. M. MZADOWCROFT
read by GLADYS SPENCER †

11.15
Waggoners' Walk NW
(Mon afternoon's broadcast) †

11.30
The Tony Brandon Show

† 15.00pm 372 22

2.2 pm
Woman's Hour

Introducer Marjorie Anderson
Oh No! Not That Again!
Woman's Hour takes a frank look at present-day attitudes to sex
JOHN LENNON, YOKO ONO
PETER DINKLEY, BARBARA CRAWLEY
GILLIAN TINDALL, DR MARTIN COLE
and points of view from different generations
Special edition produced by LYN MACDONALD, HILARY HENSON †
JOHN BRYNING reads
Six Came Flying
by MARQUIS MACSWINEY OF MASHANAGLASS (2) †
3.2 as Radio 1

4.15
Waggoners' Walk NW
(Repeated: Wed, 11.15 am) †
4.31 Sports Desk: including latest racing results

4.33*
Charlie Chester
5.15 Showpiece No 13

6.2
Album Time
with Brian Matthew

6.50*
Sports Desk

7.3
After Seven:
David Jacobs
An entertainment in words and music
Producer JOHN MELOY

8.2
Does the Team Think?
A radio happening with Jimmy Edwards, Ted Ray, Arthur Askey, Tommy Trinder in the chair McDONALD ROBBLY
Special guest Patricia Hayes from an idea by JIMMY EDWARDS
Producer EDWARD TAYLOR †
(Jimmy Edwards is in 'Big Bad Mouse' at the Prince of Wales Theatre, London)

8.30
Lionel Bart's Oliver
(Part 2)
Howard Keel invites you to listen to highlights from famous movie musicals starring

Ron Moody
Oliver Reed
Harry Secombe, Shani Wallis
Jack Wild and Mark Lester
Adapted by LYN FAIRHURST from the Romulus Production and the Columbia Release
Producer BOBBY JAYE †
(Howard Keel is in 'Ambassador' at Her Majesty's Theatre, London)

9.0
Alan Dell's Big Band Sound
Producer JOHN HOOPER †

10.2
Late Night Extra
(1,500m. For VHF see Radio 1)
with Keith Fordey, featuring NAT TEMPLE and HIS BAND
with BRIAN CLARK
ZACK LAURENCE QUARTET
Producer IAN FENNER
Including Sports Desk at 10.15

12.0
Midnight Newsroom

12.5 am
Night Ride
Introduced by Bruce Wyndham

2.0
News; Weather
2.2 am Closedown

7.0 am
News; Weather

Time: 075 7.0 am

7.5
Morning Concert

Rayce Overture (His Majesty's Birthday Ode, 1775)
LAWSON CONCERT ORCHESTRA
conducted by ANTHONY LEWIS
7.15* J. C. Bach Oboe Concerto in F
HEINZ HOLLIGER
ENGLISH CHAMBER ORCHESTRA
conducted by RAYMOND LEPPARD
7.38* Telemann Suite in G
ESTERHAZY ORCHESTRA
conducted by DAVID BLUM

8.0
News; Weather

Morning Concert: part 2
8.5 Mozart Overture: Don Giovanni
NEW PHILHARMONIA ORCHESTRA
conducted by OTTO KIMPERER
8.12* Beethoven Fantasia in C minor, for piano, chorus and orchestra: JULIUS KATCHEN
LONDON SYMPHONY ORCHESTRA
AND CHORUS
conducted by PIERINO GAMBÀ
8.31* Haydn Symphony No 102, in B flat (The Miracle)
LITTLE ORCHESTRA OF LONDON
conducted by LESLIE JONES
gramophone records

9.0
News; Weather

9.5
This Week's Composers
Tallis and Byrd
Tallis Motet: Videte miraculum
9.15* Byrd Mass in four parts
LOUIE OF KING'S COLLEGE
CAMBRIDGE, conducted by DAVID WILLCOCKS
gramophone records

9.45
Cross-Section: 1885

Sixth in a series of programmes each devoted to music composed in the same year
Franck Symphonic Variations
ARVID RUBINSTEIN (piano)
SYMPHONY OF THE AIR
conducted by ALFRED WALLENSTEIN
9.53* Dvorak Symphony No 7, in D minor
CZECH PHILHARMONIC ORCHESTRA
conducted by ZDENEK KOSELA
10.28* Faure Barcarolle No 3, in G flat major
EVELYNE CROCHET (piano)
10.46* Strauss Burleske in D minor, Op 11
RUDOLF SPIKIN (piano)
PHILADELPHIA ORCHESTRA
conducted by EUGENE ORMANDY
11.7* Beethoven Te Deum
ELLY AMELING (soprano)
ANNA REYNOLDS (contralto)
HORST HOFFMAN (tenor)
GUS HOEKMAN (bass)
NETHERLANDS RADIO CHORUS
AMSTERDAM CONCERTGEBOUW ORCHESTRA
conducted by BERNARD HAITINK
11.30* Brahms Symphony No 4
BERLIN PHILHARMONIC ORCHESTRA
conducted by HERBERT VON KARAJAN
gramophone records

12.15 pm
Cardiff Midday Prom

FOU TS'ONG (piano)
BEC WELSH ORCHESTRA
leader BARRY WILDE
conducted by GRIEGAL
Part 1
Beethoven Overture: Egmont
12.31* Chopin Piano Concerto No 2, in F minor

1.0
News; Weather

1.5
From Music Magazine
A selected item from last Sunday's programme. †

1.20 Midday Prom

Part 2
Nielsen Pan and Syrinx
1.29* Beethoven Symphony No 1
(Given before an invited audience in the Assembly Rooms, City Hall, Cardiff)

2.5
Grown in the Garden

Present-day singers from London's Royal Opera House
Introduced by DONALD PRICE †
6: Gwyneth Jones (soprano)
gramophone records

2.35
Haydn Piano Trios

Sixth of ten programmes
Haydn Trio in E flat major (H XV 30)
Brahms Während des Regens; Mein wunderes Herz; Dein blaues Auge; Serenade; An die Tauben
Haydn Trio in F major (H XV 4)
KENNETH BOWEN (tenor)
PAUL HINEMERGER (piano) †
OROMONTE PIANO TRIO †
(see also 10.25 pm)

3.20
The British Composer

BBC CONCERT ORCHESTRA
conducted by TERENCE LOVETT
with JOHN BARROW (baritone)
BBC CHORUS
Introduced by DOUGLAS SMITH †
Stanford Overture: Shamus O'Brien
Stanford Songs of the Fleet, for baritone, chorus and orchestra
Perry Lady Radnor's Suite, for string orchestra
Perry Blest Pair of Sirens

4.20
Pied Piper

Tales and Music for Younger Listeners
with David Munrow †

4.40
Music in Our Time

Deutz Le soleil des eaux
ARLEN ALGER (soprano)
AUSTRIAN RADIO CHORUS
AND ORCHESTRA
conducted by MICHAEL GIELEN
(Recording made available by courtesy of Austrian Radio)
4.51* Henze Piano Concerto No 2
CHRISTOPH ESCHENBACH (piano)
LONDON PHILHARMONIC ORCHESTRA
conducted by THE COMPOSER
gramophone record

5.45
Sing We at Pleasure

THE WIRRAL SINGERS
and ROSSDALE MALE VOICE CHOIR
sing music by Brahms, Mendelssohn, Ivor Gurney, Armstrong Gibbs, Matyas Seiber †

6.15
Concert Calendar

CHRISTOPHER HEADINGTON looks at musical events in the North during the next seven days. †
6.25 Programme News and Stock Market Report

6.30-7.30
Study on 3

6.30 Perspective
A weekly programme on the arts
The Medium for the Message
DAVID STOREY's new play The Changing Room opens at the Royal Court Theatre in London tonight. He had three successful novels to his name before he turned to the theatre. ALAN STOREY talks to DAVID STOREY about his work, and discusses with DAVID CAUTE, ANDREW SINCLAIR and DAVID MERCER why writers choose a particular medium—play, novel, film, television—and why they sometimes move from one to another.
Producer DAVID DICKINSON †
(Next week: Church Architecture)

7.0 Affluence and Inequality
Ten programmes on the problems of the developing world presented by PETER DONALDSON, author of Worlds Apart
6: The Seeds of Development
In Britain only 30 per cent of the labour force work in agriculture: in poor countries the figure is usually over 70 per cent. So development must begin in rural areas. But the problems are immense—the conservatism of the peasant farmer, his traditional techniques of cultivation, his lack of finance. Can the 'Green Revolution' provide the answer—or will these new agricultural techniques create new problems?
PETER DONALDSON, Tutor in Economics at Ruskin College, Oxford, with MICHAEL LIPTON, PROFESSOR LEONARD JOY, PROFESSOR GUNNAR MYRDAL and LORD BALOGH
Producer DAVID DICKINSON †

7.30
Schubert

Symphony No 3, in D major
BAVAIAN RADIO SYMPHONY ORCHESTRA
conducted by RAFAEL KURELIK
Symphony No 9, in C major
VIENNA PHILHARMONIC ORCHESTRA
conducted by KARL BÖHM
(Recordings made available by courtesy of Austrian Radio)

8.45 New series
Insights in History

Six talks about political and social writers whose works changed attitudes in their own times and still have relevance today.
1: Tom Paine and the Rights of Man
ANGUS MACINTYRE talks about the originality and impact of Tom Paine's political views in his own day and his influence on English radical-liberalism and socialism in the 19th and 20th centuries. †
(Next Tuesday: Mary Wollstonecraft by Claire Tomalin)

9.5
The American Pioneer Tradition

Ruggles Sun-treader
BOSTON SYMPHONY ORCHESTRA, conducted by MICHAEL TILSON THOMAS
9.23* Ruggles Angels (1939 version): MEMBERS OF THE BUFFALO PHILHARMONIC ORCHESTRA
conducted by LEKAS FOSS
9.23* Ives Symphony No 3 (The Camp Meeting)
NEW YORK PHILHARMONIC ORCHESTRA
conducted by LEONARD BERNSTEIN
gramophone records
(Next programme: 25 November)

9.55
Ideas in Science Fiction

Four conversations in which CHRISTOPHER EVANS asks why certain fundamental ideas persist in science fiction, and what is their significance.
4: Inward Landscapes
Dr Evans and J. G. BALLARD talking about man's changing view of himself in the universe. †

10.25
Haydn and Beethoven

Haydn Trio in E flat (H XV 30)
10.42* Beethoven Piano Sonata in F minor, Op 2 No 1
11.0* Beethoven Trio in E flat, Op 1 No 1
ALFRED KROLL-HEFFETZ TRIO †
(First of three programmes containing all the Beethoven Trios of Op 1 and the Piano Sonatas of Op 2. Next programme: Monday, 15 Nov)

11.30
News Summary
11.35 Closedown

Time: Grs 7.0, 8.0, 9.0, 11.0 am
1.0, 5.0, 6.0, 7.0, 10.0 pm

6.25 am
News Summary
6.27 Farming Today
6.45 Prayer for the Day
6.59-7.0 Regional news, weather and programme news

7.0-8.45
Today
7.0 News
The world this morning: Britain at breakfast-time and the news from anywhere on earth introduced by John Timpson and Robert Robinson

7.40 Today's Papers
7.45 Thought for the Day
7.50-8.0 Regional news, weather and programme news

8.0 News
and more of Today (including in the Midlands and E Anglia, Regional Extra; and Today in the South and West introduced by BENIK JONES)
VHF East Anglia: see below
2.40 Today's Papers

8.45
Yesterday in Parliament

9.0
News

9.5
From Our Own Correspondent
Contributed by the BBC's Foreign News staff
(Saturday's broadcast: revised)

Radio4 VHF

EAST ANGLIA
5.10-8.40 am This is E Anglia: people and places in the news presented by TOM EDWARDS

SOUTH WEST
12.0-12.25 pm Midday Parade from Plymouth: news, views and music with COLM CONNOLLY

Radio4 Variations

NORTHERN IRELAND
8.25-8.40 am Round-Up
11.40-12.0 Schools
12.25-12.55 pm Twelve 25 Tuesday
11.45-11.48* News; forecast

SCOTLAND
7.25-7.45 am Today in Scotland
7.50-7.55 Thought for the Day
8.25-8.45 Today in Scotland
9.30-9.50 Schools: service
11.40-12.0 Schools
12.0-12.55 pm Twelve Noon: magazine
1.30-1.45 Gaelic song: news
5.30-6.0 North Beat: news, information, music, Stock Exchange
6.15-6.45 For Your Entertainment
11.15-11.20 Ere I Sleep: prayers
11.20-11.31 News; weather

WALES
7.25-7.45 am Bore Dat: magazine
7.55-8.0 Today's Papers
8.10-8.40 Good Morning, Wales!: magazine
9.30-9.55 Schools: Welsh Service
10.15-10.30 Welsh Service
11.0-11.20 Welsh Schools
12.25-12.55 pm Llwr Dyrru
5.30-5.40 Cymru Heno: news
5.40-6.0 Dateline: topic

Radiovision for Schools: To follow certain broadcasts described as a 'radiovision' programme it is necessary to have the accompanying film strip.

9.30-10.15
For Schools
9.30 Religious Service for Primary Schools
'Jesus the storyteller' by ROBERT RILEY †
(Repeated: Thursday, 9.5 am)
9.50 Interlude
9.55 Movement and Music 2 for the 6-to-7-year-olds by JAMES RIDDING
(Monday's broadcast) †

10.15
Daily Service
NEM p 4: As pants the hart for cooling streams (BBC NS 451); Psalm 119, vv 1-11; Romans 8, vv 29-31 and 3, vv 1-11 (BBC); Rejoice today with one accord (BBC NS 451)

10.30-12.0
For Schools
10.30 Marshi 7: Travels
Written by VAUGHAN JAMES (Third-year Russian) †
10.45 Intermediate German in der Sprechstunde
Written by REINHOLD MINDEN †
11.0 Movement and Music 1 for the 5-to-6-year-olds by PENNY WHITAM †
(Repeated: Thursday, 9.55 am)
11.20 Music Club
Presented by GARY TAYLOR †
11.40 Religion in its Contemporary Context
Searching for Truth: MARGARITA LASKI reviews the last three programmes on the search for truth and concludes with her own contribution. (Sixth Form series) †

12.0
You and Yours
Joan Yorke presents the Radio 4 series that tackles topics of direct concern to you. Today's main feature: 'Your Home and Family' 'Don't come and see me in the morning': NICK NEE has some advice for parents whose children wake them up too early. Other topical items too, and a selection from your letters in What's On Your Mind? (Write to You and Yours, BBC, Broadcasting House, London W1A 1AA; or phone 01-559 4463, extension 3030, and record your letter)
VHF South West: see column 1

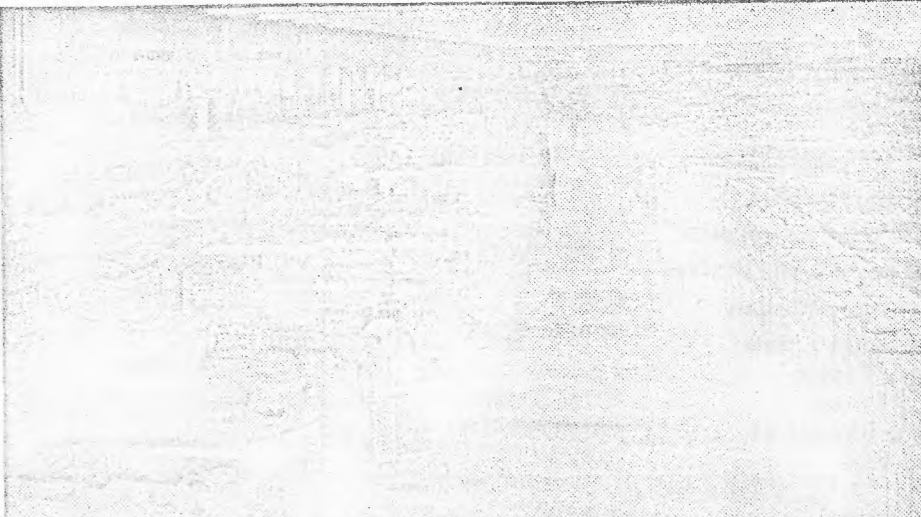
12.25 pm
Just a Minute
A panel game controlled (1) by Nicholas Parsons in which Kenneth Williams, Clement Freud, Peter Jones, Sheila Hancock try to talk for just a minute on this and that. Devised by IAN MESSITER. Producer DAVID HATCH †
(Repeated: Thurs, 6.15 pm)
12.55 Weather, information and news for your area

1.0
The World at One: News
and voices and topics in and behind the headlines introduced by William Hardcastle

1.30
The Archers
(Monday's broadcast) †

1.45
Listen with Mother
Story: The Lonely Scarecrow by JOAN M. GREEN †

† Stereophony: see page 17
† BBC recording
† Repeat
† Approximate time



The hyper-market could mean life or death to our cities, but who knows which? This Island Now tries to find out: 9.15

2.0-3.0
For Schools
2.0 Peoples of the World
A Golden Earring-Peru today and yesterday: part 1
Written by MARGERY MORRIS †
2.20 Geography
France - conservation of the coast, by ARNOLD KEMP †
2.40 Stories and Rhymes (7-9)
'A Prince, two Mice and some Kitchenmaids,' by E. NESBIT †

3.0
Return to the Islands
by ROBERT BARR
A further Jim Nicholson adventure in six parts starring Edward de Souza, Brydard Murdoch, John Graham, Geoffrey Frederick
Part 5: The Intruders
Jim Nicholson, EDWARD DE SOUZA, Ian McLeod, BRYDARD MURDOCH, Major Miller, JOHN GRAHAM, Paul O'Donnell
Geoffrey FREDERICK
Sergeant Finney, CLIVE MERRISON, Alan Shaw, ANDREW NEIL, Katy Evans, GRETTA GOURIET, Landlord, ANDREW NEIL
Producer PETER BITERIDGE
(Sunday's broadcast) †
(Edward de Souza is in 'The Philanthropist' at the May Fair Theatre, London)

3.45
Birds above all
From nest-robbing London schoolboy to the respected ornithologist of today - that is the story in brief of DESMOND NETHERSOLE-THOMPSON's career. In this interview he tells DEKOR COOPER how a growing enthusiasm led him from the heronry in Richmond Park to the study of bird life in the Scottish Highlands. †

4.0
Gardeners' Question Time
(Sunday's broadcast) †

4.30
Story Time
Villette by CHARLOTTE BRONT
Read by JUDY PARFITT †
During her younger days Lucy Snowe had spent many happy times staying with her god-mother Mrs Bretton. Later their ways parted and at 22 Lucy found herself with no home and little money. She determined to break out anew and seek her living in France, while crossing the Channel she met a young Englishwoman who was at school in Villette. 2: The Kne Fosselette

5.0
PM Reports
The news magazine that sums up your day - and starts off your evening
Presented by William Hardcastle and PM's reporting team
5.50-6.0 Regional news, weather and programme news

6.0
News
6.15
Blast of Spring
Ian Carmichael and Dinah Sheridan in The Back Stabbing Business with Derek Farr and Charlotte Mitchell and ANDREW JOHNS
FREDERICK TREVES
Written by GODFREY HARRISON
Producer EDWARD TAYLOR †

6.45
The Archers
Written by BRUNO MILNA †
(Repeated: Wed, 1.30 pm)

7.0
News Desk
Jacky Gillett presenting world news and views

7.30
It's Your Line
01-580 4411
Ring Robin Day to put your question in person to



The Rt Hon Richard Marsh
Chairman of British Railways Board
To promote a maximum flow of questions, 01-580 4411 (15 lines) will take them from 6.0 pm onward, as well as while the programme is on the air.
Producer WALTER WALLICH

8.30
Swimming to Hong Kong
In China, as in all other countries, the year divides itself into seasons. One season which they have, and we do not, is the time during which people can make the six-hour swim from mainland Communist China to British Hong Kong. That season is now closed for this year, but before it closed Patricia Penn examined the year's catch - or toll - however you care to look at it. Written and compiled by PATRICIA PENN †

9.15
This Island Now
A look at the present plight and future shape of town and country
Compiled and introduced by Nicholas Taylor
Does out-of-town mean anti-town?
There is strong pressure from developers to build out-of-town shopping centres or hypermarkets, but most planning authorities have resisted this drastic change in social habits. Are such projects a menace to our cities or could they help to preserve them?
Producer LEONIE COHN †
9.59 Weather

10.0
The World Tonight: News
Douglas Stuart reporting, with voices and opinions from around the world

10.45
Today in Parliament

11.0
A Book at Bedtime
The Scapegoat
by LAPHNE DU MAURIER
Read by MICHAEL SPICE (7) †

11.15
News
All the day's news preceded by Weather
11.31 Market Trends
11.56* Closedown
11.45-11.48* Coastal forecast



(21)

Sie'M

Mr Joseph,

We are looking for a Diaah Shore broadcast in March or April of 1946 where she loses her voice during a vocal and Bing Crosby happens to go by the studio window and sees what is happening and goes into the studio and completes her vocal.

The guest at the time was Alan Young. Also dow have any Kate Smith programs during 1946/47 with a vocal group called Four Chicks and a Chuck.

F.B. BELCOUR, 121 DAY STREET, AUBURNDALE, MASS. 02166

Dear Bob,

I have fourteen Astounding Science Fiction magazines some 1948-49-50, published by Street and Smith. I would like to give them to one who is interested.

Will you mention this in your next publication?

MICHAEL SHANLEY, 44 EGAN AVE., FORDS, N.J. 08863

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1-3

RADIO PROGRAMS, DIFFERENT PERFORMERS, VARIOUS SONGS, COMEDIANS, ETC. WHAT PARTICULAR ITEMS ARE YOU LOOKING FOR? "SEEKERS ORGANIZATION" SPECIALIZES IN UNIQUE METHOD OF FINDING THEM AT MINIMAL COST TO YOU. FREE DETAILS.....WRITE: Don W. Beeks, 4210 Vermont St., Long Beach, Calif. 90814

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PUZZLE PAGE BY ERNIE HACK

1. WHO SPONSORED THE "FIRST NIGHTER"?
2. WHAT WAS THE VERY APPROPRIATE THEME SONG OF "MR. KEEN, TRACER OF LOST PERSONS"?
3. "HELLO NEPHEWS, NIECES, MINE. I'M GLAD TO SEE YOU LOOK SO FINE. HOW'S MAMA? HOW'S PAPA? BUT TELL ME FIRST, JUST HOW YOU ARE...." TOLD YOU THAT WE WERE LISTENING TO WHAT FAMOUS CHILDRENS PROGRAM?
4. "WE TWO BOYS WITHOUT A CARE, ENTERTAIN YOU FOLK& OUT THERE-THAT'S OUR HAP-HAP-HAPPINESS" WAS THE THEME SONG OF WHAT RADIO PROGRAM?
5. "DARLING NELLIE GRAY" OPENED THIS SOAP OPERA: "POLLY WOLLY DOODLE" CLOSED IT. WHAT WAS ITS NAME?
6. WHO WAS "THAT LITTLE CHATTERBOX....THE ONE WITH CURLY AUBURN LOCKS"?
7. WHAT WAS THE NAME OF JACK BENNY'S THEME SONG?
8. A CHINESE GONG WAS THE SOUND OPENING THIS SHOW. WHAT WAS THIS ADVENTURE PROGRAM?
9. WHAT PRISON WAS HEADED BY LEWIS E. LAWES?
10. CLIFTON FADIMAN EMCEED A POPULAR RADIO QUIZ SHOW. WHAT WAS ITS NAME?

ANSWERS NEXT MONTH.

ANSWERS TO LAST MONTH'S QUIZ BY BOB TETZLOFF

1. MOLLE (MOLLE MYSTERY THEATRE)
2. JOHNSON'S GLO-COAT
3. COLGATE
4. CAMAY
5. TIP TOP
6. QUAKER, QUAKER PUFFED WHEAT, QUAKER PUFFED RICE
7. BROMO-SELTZER, BROMO SELTZER, BROMO SELTZER
8. OXYDOL
9. SHREDDED RALSTON, RALSTON
10. PABST BLUE RIBBON.

CLAY TUNER
1250 LABARON CIRCLE
WEBSTER, NEW YORK 14580



Joe Hehn
422 N. 9th Street
Allentown, Pa.

18102

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